

About the various provinces of Bach's activities.



Organ music first. The Gabrieli and Claudio Merulo.

Andrea Gabrieli. Born 1510. Pupil of Adrian Willaert at St Marks.
He became successively ~~organist of~~ Second & First Organist at St Marks. (Antonio & Madoletto ^{high} ~~high~~)
Ricercari and Fantasia's, with runs and such embellishments.

died 1586.

Giovanni ~~born~~ his nephew born in Venice 1557 and his pupil. Famous
all over the world. wrote choral works with accompaniment. One
of the foremost to develop the instrumental side of Music.
wrote Ricercari ~~for~~ and Fantasia's for the Organ.

Claudio Merulo. born at Coreggio in 1533.

Second Organist at St Marks 1557. and first Organist in 1566
Died at Parma in 1604. Docentos and Ricercari.

The foremost of early Organist to develop Organ style.

Girolamo Frescobaldi. p. 10a born Ferrara 1583 - went
to Antwerp in 1608. ~~to~~ and then to Rome where he was appointed
Organist to St Peter in that year. His reputation as a performer
and composer of Music for the Organ was immense.
He too wrote Ricercari, Docentos, Canzonas, Capriccios.
Wrote also for the domestic keyed instrument.

The Northern branch of ~~Organ~~^{Organ} was not represented
in those early days by Jan Pieterzoon Sweelinck who
was born at Deventer in 1562. The exact date of his appointment
as organist of the old Church at Amsterdam is not known - But
he occupied that position at all events from ~~1581~~ 1581 to his death
in 1621. He was a really ^{and enterprising} ~~with~~ ^{and enterprising} composer both for his own
instrument ^{and for Clavier} and for voices. His Organ music is especially important.
He came nearer to writing a complete and effective Organ style than
almost anyone of his time.

With him may be coupled Samuel Schacht, the foremost
of German Organists of that time - Born in Halle in 1587 -
He was a pupil of Sweelinck at Amsterdam in 1608. and
became organist of the Halle Church in 1608 or 1609. He died
in 1654. His Organ works are of great importance
history as he did a great deal to develop Organ style
and he was among the first - 1570⁶

Music for the Clavichord was cultivated most in early times in England and France. England took the lead in the times of Elizabeth and James - ~~and were~~ ^{and her} composers were far ahead of those of other countries in dwelling more of instrumental style. There are lots of splendid collections of Music for the Clavichord of the latter part of Elizabeth and James' 1st reign - up to the coming of Charles 1 - when the art of playing ceased. Our heroes in that department of art were William Byrd b: 1538 & 1623

John Bull born ~~162~~ 1653 at Oxford - organist of Newford Cathedral ~~1652~~ 1552 - died at Antwerp 1628. ^{Gifted & made of Bonn born later 16th cent. began Music at 1580. Mus. Burgom. 1592. 583.} Orlando Gibbons born ~~1584~~ 1583 at Cambridge and died at Canterbury in 1625. One of the most interesting and characteristic composers of Choral Music ^{for Church & also Madrigals.} and Clavichord Music this country ever had. Lots of his compositions in collections of James 1's time - When Charles arrived Music mostly died up. But as I told you some time ago instrumental Music revived vigorously in the time of the Commonwealth - ~~Matthew~~ ^{Matthew} Locke was the most notable composer: greater part of those compositions belong to Charles II's reign. Especially his "Methusalem" a treatise on playing on the Harpsichord and Organ with some interesting compositions included. Then we come to Purcell - who like Bull excelled in every branch of Music recognized in his time, and not least

in secular instrumental music. His suites for harpsichord are the
finest and most full of spirit of anyones before J.S.B. In many
respects they are singularly like him. Like Bach he had a wonderful
gift for instrumental polyphony - using the resources of instrumental
Counterpoint for purposes of expression and really musical effect.

John Blow ¹⁶⁴⁸⁻¹⁷⁰⁸ also deserves mention for some very excellent music for
harpsichord. But after this time all native music dwindled in
this country. In Germany music for the Harpsichord was not much cultivated.

But Dörbner produced some very interesting Suites and Sonatas. and
French music for the harpsichord can be traced back a good way. It
begins to emerge into musical consistency in the works of Baylebert
a composer of Louis XIV's time - who published *Pieces de*
Clavecin in 1689. They are slight and artistic. ^{Still more celebrated}

^{was the Chamberlain} ~~also harpsichord player to Louis XIV - who wrote serious music~~ ¹⁶⁸⁰ There was
quite a little school of writers of French music in France and their
efforts ultimately blossomed forth into permanent value in the
works of Francois Couperin ^{who was a pupil of Chambournier and} ~~L. Rameau~~ ^{whom the title of Grand was}
conferred. He wrote lots of Suites - in which he showed
very decisively the natural bent of French composers.

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* Chambournier 1620 - 1670